

Making Magic Pay

BY
H. SYRIL DUSENBERY



1923

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BY
H. SYRIL DUSENBERY



Published by
H. SYRIL DUSENBERY

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San Francisco, California
1923

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INTRODUCTION

Magicians, like all other living beings, must eat. Perhaps it does seem rather strange to the layman that the Magician can not conjure his money out of space a la "Miser's Dream," but alas, we all know only too well that if we want to get money we have to go out and work for it. It is my purpose to try and help those who are interested in turning their magical ability into dollars and cents.

From the commercial point of view, Magicians are divided into three parts. First there are those who depend entirely on Magic. It is their life work and profession. They are the PROFESSIONALS. At the other end of Magic we meet those whose interest in Magic is purely for the love of the Art. Magic is their hobby. They never perform for a fee. Their compensation is derived by seeing their audience enjoy themselves. They may be collectors of apparatus or books, but they never receive any money from Magic. These people are the AMATEURS. Half way between these two classes, we find the largest class of all, those who accept compensation for their performances—*when they can get it*, but do not entirely depend upon these little pick-ups for a living. They are known as the SEMI-PROFESSIONALS. It is for the benefit of the American Semi-Professional class that I am writing and it is to this class that I myself belong.

The Semi-Professional class includes perhaps the large majority of those interested in Magic. They are ever searching for opportunities to secure "dates." This is the point that I intend to discuss. How can these dates be secured? What

should be done and what is the best way to do it? These are the problems of those in the Semi-Professional class, and if my remarks in any way aid them, I will have accomplished my purpose.

PRESENTATION

First of all, you must have something to sell. This is a Commercial Age and without a saleable act, you are lost. You must have an act that is worth the fee charged. Do not expect to survive in this class if you do not give value received. You must have a snappy, clean-cut act that *entertains*. Remember at all times ENTERTAINMENT is paramount. It is not what you like, it is what your audience likes that counts. The element of mystery is only a means to an end. The ultimate end is ENTERTAINMENT. It is well to remember that all affairs which are interested in securing the services of a Magician are devoted to recreation and entertainment. Few audiences are in the mood to solve intricate problems and to do brain work. Problems of this nature are well suited for presentation to Magical Societies and Magicians, but the average audience demands entertainment. The Magician's method of entertaining is by mystifying. These mysteries must be PRESENTED in an entertaining manner. It is not what you do, but how you do it that counts. The nigger in the wood-pile is PRESENTATION.

Presentation is something that can be acquired only by constant practice and long experience. The best mystery can be ruined by poor presentation, and on the other hand, some little insignificant trick will be a huge hit if coupled with clever presentation. You can purchase a stock trick from a dealer, read the directions, then step before an audience and perform the trick. Yes, this can be done, and the fact is that it is too often done. Most of us are too anxious and lack patience in this respect. To perform a trick without considerable previous thought and rehearsal brands one as the rankest type of performer. From the mechanical point of view, you can understand a trick just as soon as you read its instructions. To en-

tertain an audience with this trick, it must be properly presented. This takes time, study, and last but not least, practice.

When you receive a new trick from your dealer, first study the directions carefully. Then try out the effect exactly in accordance with the directions, in front of a mirror. Pay particular attention to the angles. Notice how it appears in the mirror as you change the angles of your hands and body. After performing the trick as suggested by the dealer's directions, then try and perform it in accordance with your own ideas. Keep repeating it before a mirror until you discover the particular method of working that is best suited to you. Once this method is discovered, keep doing it over and over until it becomes second nature. You want to do the mechanical end of the trick so well that you don't have to stop to think about it. Then you can devote your thoughts to the other matters required to make your act an entertaining one, from the point of view of the audience.

PATTER

The most important element in the presentation is **PATTER**. Silent acts depend upon certain pantomime movements to take the place of patter. These pantomime movements are many times harder to acquire than patter. Perhaps some of my readers will not think so. Of course anyone can get up before an audience and perform a trick silently—but will it entertain? There is the rub! Unless you possess unusual ability as a pantomime actor, keep clear of the Silent Act. We have several very clever silent performers in the professional class today, yet I maintain that while the element of mystery is the same in the silent act as in the patter act, the element of **ENTERTAINMENT** is greater in the speaking act. There is no doubt that it is many times harder to entertain with the silent act, and those working this type of act successfully deserve very great credit. However, for the purpose of this discussion, I shall confine myself to the talking act entirely and recommend it to my readers.

Clever Patter will carry an otherwise poor performance to success, yet it must not be overdone. A magician should not

allow himself to become a monologist. He is a monologist when he depends entirely upon his patter, and his act would be just as entertaining from the point of view of the audience, whether he performed any tricks or not.

The first thing to do in regards to patter, is to *write* out what you believe is best suited for the effect in question. Your first writing should simply consist of the necessary amount of talk necessary to insure that the audience understands what you are doing. It is explanatory patter, so to speak. Then you rewrite it and insert the puns and jokes that you think will fit in. Then by constant re-reading aloud and editing, trim off the rough edges until it fits its purpose. If you lack talent in this direction, it is far better to obtain the services of an experienced patter writer than to attempt it yourself.

Published patter books will be of great help if properly used. Few performers know how to use them properly. Do not buy a patter book and then memorize the patter word for word. Take the published patter and write it over in your own style. To do this, first read it over aloud several times, then put the book aside and after giving your mind a few moments rest, write out the patter from memory. In this way you will have more natural patter than anyone could possibly write for you. To memorize patter word for word written for some one else, robs you of your personality. The personal touch is obtained by re-writing the patter after you close the book. You will find that when you re-write patter from memory in this way, you preserve the original material, but express it in your own words. Those who have put this idea into practice have been highly pleased with its results. The patter must fit your nature. If you are naturally a person of the serious type, do not attempt low comedy. Scientific style patter will be better for you. If you possess some natural ability for comedy, inject plenty of it by all means. No two people are alike in their personality and mannerisms. That is why I do not recommend that you take standard patter just as it is published and memorize it.

THE VOICE

Armed with the proper patter, you want to speak it properly. Speak clearly and loudly. Enunciate distinctly. Pitch your voice so that you can be easily heard by the spectator furthest from you. Elocution lessons never did anyone any harm, and most of us would be benefited by taking a few. Avoid mumbling. Nothing sounds worse. Do not recite your patter mechanically like a schoolboy. It has been said that the human mind can only think of one thing at a time. The Magician, it seems, has two things to think of all the time. One is the movement and manipulation of his hands performing the desired effect, and the other is his patter. Too many performers recite their patter mechanically and put all thought and effort into what they are doing with their hands. I believe that they should do the reverse. If the human mind can think of but one thing at a time, the patter should be thought of. You should have the movement of your hands so perfected that they should almost be mechanical, thus leaving your mind free to think about the patter. Make yourself heard. Speak just as loudly as you can without shouting. Make it easy for a person to understand what you say. They will then enjoy it the more. People do not enjoy having to strain themselves in order to hear what you have to say. Do not speak too rapidly. It is better perhaps to speak too slowly than too rapidly. Slow speaking makes a deeper impression. Your words will be remembered longer if you speak slowly. The secret of clearness is the use of the mouth and lips. Do not be afraid to open your mouth when you talk. Put your lips to work. You are not a ventriloquist. Articulate each word, each syllable distinctly and it will be a pleasure to listen to you. Don't talk over the heads of your auditors. Talk to them and not at them. There is a distinction! Don't stare blankly at your audience while performing. Scan the faces of the audience, glancing from one to another until you have observed everyone before you. Avoid beginning your patter with a high pitch and then lowering it gradually so that the last words become indistinct. Practice constantly aloud and you will soon develop a voice that is pleasing to listen to.

THE PROGRAM

After the patter and enunciation, comes the arrangement of the program itself. Don't pick up your tricks at random as if you drew them out of a grab-bag. Work out a definite arrangement and stick to it. I have seen some performers look over the apparatus set out on their table and hesitate, thinking to themselves, I wonder what I should work next? Plan your act and act your plan.

What effect is best to open with? What is a good closer? These are questions that have been asked over and over again. The opening trick has some definite purpose. Any trick won't do. Here are the requirements of what I believe is the ideal opening trick. It must be snappy. In other words, quick. It must be a "simple" effect, not a combination of a number of smaller effects. For example, the classic sucker dice box and chimney trick is a long combination effect. It is a typical example of what an opening trick should NOT be. Let us review the older tricks recommended as "openers." Prof. Hoffman in "Modern Magic" recommends the Vanishing Gloves. This is perhaps the oldest of the so-called modern tricks. However, few of us enter the stage with gloves on today. The trick is a simple vanish. It is quick and snappy. Another of the same class is the Appearing Flower in the buttonhole. There is another requirement for the opening trick. In addition to being short and snappy, it must be something that will hold the attention of the audience from the very start. The production of any thing suddenly and quickly will attract attention and fills the opening spot. The Fire Bowl production, for example, is a quick production that will make them sit up and take notice. Speed and surprise are factors of success in the opening spot. The vanishing bird-cage is an example of surprise effect. It also has the advantage of being short and snappy. In fact from the mechanical point of view, it is quite necessary to open with this trick, if you are going to use it at all. A card trick is rarely to be recommended as an opening trick unless the act is one of card tricks exclusively. Passing twelve cards up the sleeve and down into the pocket may be used for an opening card trick because it does not tax the audience to remember in-

dividual cards. It is a little long and drawn out and can hardly be classed as a snappy effect, which somewhat detracts from making it an ideal opening trick. The production of the wand from the purse is an ideal opening effect. Other tricks to be recommended to the opening position are, Handkerchief production with bare hands. Candle-stick to bouquet of flowers, Phantom (Drum-head) Tube production of a number of handkerchiefs, Billiard Ball production from bare hands, monster bouquet of flowers production, the Vanishing (dissolving) cane, and the Eight Thimble Trick. These all fill the bill, and it is of interest to note in passing that they are for the most part production tricks.

The duty of the first trick is to obtain attention. The second trick, too, should have a certain definite mission on your program. Assuming that the first trick has seized the attention of the audience, the duty of the second trick is to mystify. Therefore select a trick with a strong element of mystery for number two. If possible the second trick should be one that you can go into easily from the first trick. Try and effect continuity. In my own program, for example, I often open with the Phantom drum-head tub handkerchief production, producing quickly one after the other about ten handkerchiefs. I selected this as an opener because it is short and snappy and has the element of surprise. After showing the tube to be quite empty, I quickly seal both ends, and then without any hesitation, I instantly break the drum-head and begin producing handkerchiefs. I work this very rapidly and almost before the audience have time to catch their breath, the handkerchiefs are being produced. They mentally resolve to watch the next trick closer. That is what I am after. I want their attention and generally get it. Then taking the handkerchiefs thus produced, I work my second mystery, the handkerchief dye-tube color change. The dye tube is a slow trick. Each handkerchief has to be shown, passed through the tube, then shown again. It does, however, possess a strong element of mystery, especially at the end when the paper tube is opened and shown empty. This, coupled with a clever loading at the start, makes an ideal mystery effect. I believe this example will suffice to illustrate the second trick. From this point on, your program should be

arranged with the final climax of your act in view. The audience should be gradually aroused by each succeeding trick until the final closing is reached. On the ideal program, each of these tricks will blend into the trick following.

The final problem is the closing trick. The trick that you want to make the biggest impression with should be the closer. Your "largest" trick should be saved for this important position. Remember that after your act is over, the trick that will linger longest in the spectator's mind, is the last trick. An elaborate production trick is the old stand-by staple closer. A big apparatus trick, one that borders on the so-called illusion class, is a good one to close with. The new types of closing tricks are quite different, however. The vanishing wand is good, especially if the opening trick has been a wand production. Turning the table into a suitcase is a winner in the closing spot. Turning the table into a hat and cane is even better. Avoid a closing trick that leaves the performer in the audience or a trick wherein, at the conclusion, it is necessary to return some borrowed object, like a hat or handkerchief, to the spectators. It is a good rule never to use a trick that requires the performer to leave the stage and go into the audience for either the first trick or the last one.

Certain tricks are better suited for certain audiences than others are. The Semi-Professional performer must be able to vary his program to suit the requirements of the audience. For example, business men, members of commercial clubs, and the like, will enjoy more a trick such as the production of a bank-note from a lemon than they would a handkerchief trick. These men also have a weakness for card tricks. Children on the other hand like tricks with livestock, paper-tearing tricks, and gaudy production tricks. The ladies prefer handkerchief tricks and tricks of a more delicate and dainty nature. They will enjoy thimble manipulation, while the men will prefer coin manipulation. The reason for this preference is obvious. Everyone much prefers seeing effects involving objects that they are most familiar with. Remember that if you expect to receive money for your performance, you must cater to your audience. If your program strongly appeals it will mean return engagements and future dates. Try wherever possible to make your

work harmonize with the purpose of the entertainment. Make every effort to make your audience believe that this particular program has been arranged specially for them. Enter into the spirit of the occasion. Do not run through your act mechanically with nothing in mind except who is going to pay you your fee. Make your work personal and thus develop your personality. Put your heart and soul into your work. Be sincere at all times. You never can tell how many there are in the audience that are contemplating engaging your services if your act is enjoyed. A successful show is a good advertisement for a future date.

PRINTING AND LITERATURE

After these comments on presenting your program, the next subject is the manner in which you are to secure your engagements. Let us assume that you have a meritorious act and that you now seek the ways and means of putting it on a paying basis. I hope that I have not assumed too much. Remember that all the advertising in the world will not help you as much as a good act will. Make sure that you have the goods to deliver, then go ahead.

The first thing to do is to get some literature printed. You will need a letter-head, envelopes, and a folder or two. A business card neatly printed is also a necessity. It is false economy to try and save on your printing. Go to the best printer in your town and tell him your wants. Tell him that you are going to cater to high class clubs and social organizations. Ask him to fix you up with a neat letter-head that will give dignity to your correspondence. Do not use your letter-head for a sign board. Professionals have in the past littered up their letter-head with disgraceful "junk." Your name and address together with some simple title such as "MAGICIAN" or "MAGICAL ENTERTAINER" is all that is necessary. The simpler the better. Gaudy colors, fancy designs, and photographs are decidedly out of place on a letter-head. I know that a large number of performers use just such letter-heads, but that does not make it right. They were in style ten years ago, but

For terms and further information address

H. SYRIL DUSENBERY

Past President

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Society of American Magicians

2111 JACKSON STREET
SAN FRANCISCO

Telephone Fillmore 1129



MAGICAL ENTERTAINMENT

FOR

DANCES

LODGES

SOCIALS SMOKERS

HOUSE PARTIES

CHURCHES

BANQUETS

Etc. Etc.

Ideal Entertainment



H. SYRIL DUSENBERY
MAGICAL ENTERTAINER

IDEAL ENTERTAINMENT

MAGIC AND SLEIGHT - OF - HAND



HERE is no other kind of entertainment so fascinating as that of a magician's performance. Everyone enjoys mystery and a clever exhibition of magic and sleight of hand is a welcome diversion on any program or at any affair. Young and old alike never cease to wonder at the work of a dexterous magician. Who is there that is not attracted by an entertainment of mystery? A skillful magician before a keen audience never fails to arouse extraordinary interest.

Magic, as presented by H. SYRIL DUSENBERY, is an entertainment suited to all occasions. It is an ideal manner to relieve an evening of dancing, it lends variety to a program of music, it creates new interest and enthusiasm at banquets and luncheons. For a house party nothing is more entertaining than magic. Clubs, churches, lodges and organizations of all kinds will find nothing more ideally suited to their needs than magic.

H. SYRIL DUSENBERY, Past-President of the Golden Gate Assembly Society of American Magicians, is one of the best-known performers in the west. His ten years active experience in all branches of the Magicians Art fits him to handle any entertainment regardless of its magnitude. A magician must entertain as well as mystify—entertainment is paramount. With this in mind, H. SYRIL DUSENBERY has made a special study in the art of magical entertaining. His snappy, clever, clean-cut act has always been favorably received wherever presented. His services are now available at reasonable terms.

The great flexibility of magic permits arranging entertainments of any length, from an act of ten minutes duration to an entire evening's performance. The most usual act, however, runs for twenty minutes.

MR DUSENBERY's repertoire contains an enormous variety of stunts suited for every type of special occasion. He can, therefore, arrange his program to be in keeping with any kind of entertainment. If you are planning an entertainment now, or contemplating one at any future time, it is suggested that you get in touch with Mr. DUSENBERY at the earliest possible moment. He will present a high-class act that will be one of the hits of the entertainment.

today simplicity means dignity. A sloppy letter-head suggests a sloppy performance, while a neat, clean cut classy letter-head suggests an up-to-the-minute performer. Make your letter-head give the right impression. It is the first thing that many of your prospective customers will see, and remember that first impression counts! A good quality bond paper, white in color, is to be preferred to tinted and coated paper. Your printer will co-operate with you if you take him into your confidence and tell him just what you want.

Now as to the folder that advertises your act. Here, too, care must be taken to suggest dignity. The exact wording must be very carefully worked out. It is not easy to do this, and saying the wrong thing will spoil the entire folder. If you lack talent in this line, get an advertising man to fix it up for you. He need not be a magician or know anything about magic. Tell him what you do and he will fix you up. It will pay you in the end. However, if you decide to write your own folder, here are a few suggestions. Be careful not to boast of your ability in your literature. It is better to have your clients surprised and pleased than to expect too much and be disappointed. You are not the "greatest" or the "best" in the world, so do not try to convey that impression. You might say instead that you have been very successful in the past, and that you feel fully capable of presenting a pleasing act that will make good. Feature in your folder the great flexibility of Magic. It is suited for all types and kinds of entertainments. Tell them that your program can be varied to fit the time and place and that everyone always enjoys mystery. Do not try and say too much. Long circulars are seldom read. Make it easy for the people to read your literature. Clear type properly spaced is a great aid to easy reading. Make it easy for people to reach you and engage you. When discussing a prospective entertainment, don't be too fussy and particular and insist that certain details be arranged to suit you. When discussing such matters be diplomatic. Help your client to arrange his program for example, and in this way you can place yourself in the location you choose. See that your name and address appears plainly on your literature so that it does not have to be searched for. The mention of your name once or twice in the body of your

circulars and folders will help people to remember your name. Your literature must be worded so that it will appeal to all classes of people. If you feature the fact that you cater to Club entertainments, then Church people who read your literature will not think your act is suited to their particular entertainment needs. If you say too much about performing for smokers, you will not be regarded as suitable to entertain at a dance. The cleverest literature is that which makes the person who reads it, regardless of who he is, believe that you are catering to just the kind of an entertainment that he is interested in. Remember people like to laugh. Let your literature show that you are not a sour performer. On the other hand do not for the moment suggest that you specialize in low comedy. Tell them with suggestive words like "jovial," "humorous," and "merry" how much your act is generally enjoyed. Try and make your literature interesting. That is the secret of making it readable. Advertising men, even those who know nothing about magic, are used to writing things that appeal. They know the human mind, and know its weaknesses. These men can write good literature for you, if you will explain to them, just as I have attempted to explain to you, what style literature a magician requires. Your printer, too, is a man who will help you just as I suggested he could help with the letter-heads.

The last item of printed matter is the business card. A neat attractive card that will be kept is most desired. Do not give yourself any high-sounding titles on your card. Remember what I have said about simplicity. Do not put too much on your card. Your printer has samples of professional men's cards that he will be glad to show you. Copy their style, and you won't go wrong.

After the proper printed matter comes the proper letter to go with it. It is needless to say that a typewriter is quite essential. If you do not own a typewriter, rent one, or at least cultivate as a friend, a person who has one. At any rate be sure that all your letters soliciting engagements are typewritten. Besides being easier to read, it gives a certain modern air that the clearest and most beautiful handwriting lacks. Study the mechanical make-up of letters you receive. Notice how they

are spaced, the general arrangement on the paper, the style of address and how they are closed. Your letter must be pleasing in appearance to be readable. Watch out for mistakes in grammar and spelling. If your letters appear carelessly written, people are liable to assume that your work will be careless also. Be sure that appearances are kept up at any cost. If you can't run a typewriter without making a host of mistakes, it will pay you to patronize a public stenographer.

Your letter should be brief and to the point. Do not attempt to tell your whole life story in a single letter. A simple letter enclosing a card or folder for future reference will be much more effective for your purpose than a two or three page letter saying what you can do and what you have done. Your letter should suggest that you expect an answer so as to make it an easy excuse to write again. Your second letter can express surprise at not receiving a reply to your first, and in this way you can keep yourself constantly before the minds of those to whom you have written. Several short letters are more effective than one long letter. If you write soliciting an engagement at some particular entertainment that has already been announced, mention that you are available at that particular date, and that you will hold it for them until you hear from them. Mention also in a letter of this kind that you believe your act is ideally suited for just their kind of entertainment. You must be aggressive if you want business, but remember that you never should attempt to force yourself on to people or pester them until you become a nuisance.

Sample letters suitable for a number of different occasions will be found on the last few pages. Each was purposely written to illustrate a different style. Notice that the closing sentence of each is a question. Once you get a reply half the battle is won. The closing question urges an answer. If none is received you then have a very good excuse to write another. If none of these letters appeal to you as written, you can easily compose your own letters, borrowing from each of the samples the paragraph that you like best. Study the liberal spacing and general form and see how easy they are to read.

Before leaving this subject of Literature, I want to say something about the use of testimonials from people and organizations for whom you have previously performed. Personally, I am opposed to their use. People know that it is very easy to secure testimonials, and that testimonial writers rave over the ability of a person without due cause. No one wants to read the exaggerated opinions that others hold of you. Use instead a simple list of people or organizations for whom you have already performed. Make it as select a list as you can. Aim at quality and not a long list of unheard of names. Then your prospective clients will think to themselves that if you have successfully entertained those people, you will be successful at their particular entertainment also. That is just what you want. If some one writes a testimonial saying that you are the best performer that they have ever seen and then you should get an engagement on the strength of it and the people for whom you are performing do not think you are the "best" ever, then they will be disappointed. There is nothing worse than a disappointed audience. Don't talk too much about yourself. If you deliver the goods, the others will do the talking for you. Try at all times to surprise them. They will enjoy your act the more if you do.

GETTING A MAILING LIST

After you have the necessary literature, the next question that presents itself is to whom should it be sent. It becomes necessary to make up a mailing list of those whom you believe to be able to use your services as a magician. The first class that you want to reach are the Fraternal Organizations, Lodges and Clubs. You will get the bulk of your engagements from this class of people. In every telephone book and city directory you will find a classified list of such organizations. Most city directories include the names of the secretary. Besides the Fraternal Organizations, there are the Trade Associations and Commercial Clubs. All organizations generally have an entertainment committee. Take your list from the directory or telephone book and address the Chairman of the Entertain-

ment Committee of those organizations that you think could use your services. If you want to be more thorough, you will telephone the organization and ask the name of the person on the entertainment committee. Then you can write personally to that person and send your literature. Next after these organizations come the Churches. Here again the directory will supply the addresses you wish. Yes, you will have to invest a little money in postage to place your literature in the hands of all of these people, but it is a good investment. One fee of ten dollars will buy stamps to mail out 500 letters.

In the social news of your daily paper, you will see announcement of one entertainment after the other. The name of the person or the organization giving the entertainment is always mentioned. These are the people to whom you should write. The city directory will supply their address. You will find it much more satisfactory to write to them rather than to phone them. If a particularly large entertainment is announced that you are anxious to land, you might follow up your letter and literature with a personal call.

The newspapers always give write-ups to organizations about to give entertainments. The names of those in charge are always mentioned. Read your newspaper with care and you will be surprised at the number of such announcements.

You doubtless have friends who are members of various organizations. They will be very glad to tell you when entertainments are scheduled and who the proper person to see is. Persistent plugging will bring your name before those giving entertainments and the engagements will roll in. Remember that most committee men do not know how to find talent. If you are within easy reach, you will get the job.

Industrial organizations are constantly giving affairs and entertainments for their employees. These people pay well for good talent. If you live in a large city, you will find many large offices, banks and department stores that are giving entertainments for their employees. Perhaps it is a dance. There is an ideal place for a Magician. In the middle of the evening people are tired of dancing. Twenty minutes of magic will do good here. Impress on the committee men of dances how

much more successful their affair will be if they provide other entertainment. Business men give weekly luncheons. They are hungry for entertainment. Magic is just what they want. Watch out for these luncheons and see that those in charge know that you are in business to help out for a reasonable fee. Keep after these people, and before you know it, they will be coming after you.

AFTER THE ENTERTAINMENT

After you have landed the job and the performance is given, what then? Do not rush away—mingle with the people. If an impromptu trick should be requested, be ready to oblige. You will find in every audience that there are a few people who will speak to you after your act expressing their interest in Magic. Be diplomatic with these people. Give them one of your cards. They are just the people to hire a Magician when they entertain. A little gentlemanly advertising at the conclusion of the entertainment will often bring you your next engagement. Be sure that those present who are interested in your work know how to reach you.

There are always people who will approach you after a show and ask if you know how such and such a trick is done. It is more diplomatic to say that you don't know than it is to say that you can't tell them. Of course you will refrain from exposing anything regardless of whether it is your trick or not. You would not like any one else to expose your work.

Now, all that remains is to collect the fee for your work. Most of the time you will be paid on the spot and often in advance of your performance. In event that you are not paid, it is proper for you to mail a neat bill for "services rendered" the day after the entertainment. I hope that once the show is given, you will find it easy to collect the money!

H. SYRIL DUSENBERY
2111 JACKSON STREET
SAN FRANCISCO, CALIFORNIA

October
Nineteenth
1 9 2 3

Director Welfare Dept.
Standard Oil Co.
San Francisco, Cal.

Dear Sir:

Are you desirous of having a
somewhat different entertainment at your
next "get-together" meeting?

Do you want something that will
entertain, hold interest, arouse enthusiasm,
and at the same time sharpen the wits of
the members of your organization?

Magic and Sleight of Hand is the
very thing for this purpose. Why not arrange
to have a Magician at your next meeting?
Announce an entertainment of Magic and you
will be surprised at the increase in the
attendance.

A dozen San Francisco organizations
will vouch for my ability as an entertainer
and Magician. I have had over ten years
experience in this work and can be depended
upon to put on a high class, 100% entertain-
ing, Magic Act.

May I call upon you and discuss this
in person?

Yours very truly,

H. SYRIL DUSENBERY
2111 JACKSON STREET
SAN FRANCISCO, CALIFORNIA

December
Tenth
1923

Mr. John Smith
Moose Club
San Francisco, Cal.

Dear Mr. Smith:

You have charge of the
entertainment to be given next Friday
evening at the Club. The responsibility
of the evening rests on your shoulders.
Why not let me help you make it a success?

My specialty is entertainment!
I am a Magician. I entertain with Magic
and Sleight of Hand - just the kind of an
act you want for the program next Friday.
My past experience is a guarantee of a
successful evening.

The enclosed folder will
tell you all about my work. Read it over
carefully, it will only take a moment and
is of unusual interest.

I am holding the date open
until I hear from you. Just telephone to
Fillmore 1129 and you will find me at your
service. May I hear from you at your
convenience?

Yours very truly,

H. SYRIL DUSENBERY
2111 JACKSON STREET
SAN FRANCISCO, CALIFORNIA

November
Sixth
1 9 2 3

Manager
Star Social Club
San Francisco, Cal.

Dear Sir:

Your "Big Dance" is but a few weeks away. Will it be a success? Certainly it will. Your dances always are the talk of the town.

You have established a reputation. You want to continue to improve it! Why not plan a surprise for the guests? Suppose that in the middle of the evening, you relieve the dancing with a clever, snappy, Magical Act. It will be just the thing to help make the affair different and unusually enjoyable.

I am a Magician and Sleight of Hand Entertainer. I have arranged an act especially suited for the intermission at a dance. It is just long enough to touch the spot and fill the bill. It will put the final finish on your dance that will make it a huge success.

My services are in great demand. I have become known as a successful entertainer. My date book is being rapidly filled, but I am saving the day until I hear from you.

When shall I call and discuss this in person?

Yours very truly,

H. SYRIL DUSENBERY
2111 JACKSON STREET
SAN FRANCISCO, CALIFORNIA

August
First
1 9 2 3

Chairman,
Entertainment Committee
Elks Club
San Francisco, Cal.

Dear Sir:

Your job is to dig up entertainment.

My job is to furnish it.

Let's get together!

My specialty is Magic and Sleight of Hand put over in a way that is always interesting and enjoyable. It is out of the beaten path of ordinary entertainment. Its unusual, and that is just what you want!

A dozen local clubs have seen and admired my clever entertainment and will vouch for my ability to put on a high class, 100% entertaining Magic Act. My long experience as a Magician and Entertainer enables me to handle all styles of entertainment large and small. Why not treat your brother members to an evening in Mystery?

May I call upon you and discuss this interesting work in person?

Yours very truly,

